

CD 2012 -- 7/1/2



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

Joseph Macerollo, accordion
Peter Stoll, clarinet
with guest
Michael Bridge, accordion

Monday, November 5, 2012
7:00 p.m. Walter Hall
Edward Johnson Building

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Joseph Macerollo, accordion
Peter Stoll, clarinet
with guest
Michael Bridge, accordion

CD I

PROGRAM

- ① **Sonata in C Minor, for flute and continuo**
from *Methodische Sonaten, Vol.2*

Georg Philipp Telemann
(1681-1735)

Allegro
Adagio -
Allegro assai
Ondeggiando, ma non adagio
Allegro

With Michael Bridge, accordion

- ② **Quay Quodlibet (2011)**

Norbert Palej
(b. 1977)

- ③ **Louange à l'Éternité de Jésus (Praise to the Eternity of Jesus)**
from *Quartet for the End of Time*
arr. Peter Stoll

Oliver Messiaen
(1908-1992)

- ④ **Duologue (1983)**

Phil Nimmons
(b. 1923)

INTERMISSION

CD II

Pentagrams for Two Accordions (2010)

Andrew Stanil
(b. 19...)

With Michael Bridge, accordion

- ② **In the Key of ? (improvisation)**

Macerollo/Stoll

PS42J's

Phil Nimmons


- ③ **Oblivion (c1984)**

Astor Piazzolla
(1921-1992)


- ④ arr. Dmitriy Varelas

With Michael Bridge, accordion


Program Notes


 **GEORG PHILIPP TELEMANN**
(1681-1767)

Sonata in C Minor, for flute and continuo, from *Methodische Sonaten*, Vol.2, TWV 41:c:3 (pub.1732)

 A trained lawyer, Telemann blazed a trail for the professional composer and gained wide recognition. A pioneer in publishing who issued 43 collections from pewter plates he himself engraved, Telemann had subscribers throughout Europe. Over the course of a long and industrious career, he composed in many genres, favouring the concerto and orchestral suite among the large-scale instrumental forms of the day. He was able to write for any occasion and for all abilities, and did pioneer work in providing music for amateur performance. One of his friends commented that Telemann could write a motet in eight parts as easily as anyone else could write a letter.

Bach held Telemann in high regard and the connections between the two families were close. Bach's second surviving

 , Carl Philipp Emanuel, took his second name from that of his godfather, Georg Philipp Telemann and eventually succeeded him as music director in Hamburg. Some of Telemann's cantatas were mistakenly included in the first complete Bach edition because Bach had

 formed various Telemann cantatas in his work at Leipzig's churches. Telemann's instrumental music was supported by an ability to play numerous instruments, including violin and flute, the instruments for which he published two volumes of *Methodische Sonaten* in 1728 and 1732 respectively. Telemann had in mind both professional and amateur musicians and, for the latter, includes suggested ornamentation in the first movement of each sonata.

NORBERT PALEJ (b.1977)
Quay Quodlibet (2011)

Quay Quodlibet was commissioned by Harbourfront Centre for the Toronto Music Garden, and premièred in July 2012 by Joseph Macerollo and Kornel Wolak.

OLIVIER MESSIAEN (1908-1992)
(arr. Peter Stoll)

Louange à l'Éternité de Jésus (Praise to the Eternity of Jesus) from the Quartet for the End of Time (1940-41)

One of the most seminal chamber works of the 20th century, Messiaen's eight-movement, 50-minute quartet for violin, clarinet, cello and piano is anchored by two ecstatic paeans. It's the first of these, originally for cello with piano accompaniment, that we're to hear today. Its slow tempo and feeling of finality disorient our expectations of how a piece of chamber music should unfold. "This is the subject of the Quartet," Messiaen's second wife, the pianist Yvonne Loriod said after his death. "At the end of Time, when the universe is no more, it will drift into Eternity. And this is the riddle that fascinated my husband."

PHIL NIMMONS (b. 1923)
Duologue (1983)
PS42J's

Phil Nimmons, O.C., O.Ont, Director Emeritus of Jazz Studies, started writing music not long after his voice broke. Essentially self-taught as a clarinetist, he joined the Ray Norris Quintet while doing pre-med studies at the University of British Columbia, in the late 1930s and early 40s. He played clarinet, composed and arranged for weekly *Serenade in Rhythm* radio broadcasts. At this time, Nimmons also

played clarinet with the CBC Vancouver Orchestra under John Avison, soaking up new scores of contemporary music as easily as the classics of swing and the newly emerging bebop. "The only clarinet lessons I'd had up to then were from a tug boat captain who owed my dad money for dentistry work," Nimmons says. Then, with thoughts of a career in medicine long since abandoned, he won a scholarship to Juilliard in 1945. He played in every group he could, from symphony orchestras to concert bands and woodwind quintets, lived on \$100 a month and heard many of the musical greats in Carnegie Hall and on 52nd Street. "For me, jazz and the classics co-existed at this time," Nimmons recalls. "There was no divide."

Composition lessons in Toronto, then countless commissioned scores of incidental music for CBC shows equipped Nimmons the composer with the technique to craft a musical motif and allow a new piece to unfold from its latent ideas. "I'd rather find a musical seed that has a lot of potential than write music that's just descriptive," he adds.

Nimmons was one of the original eight founding members of the Canadian League of Composers and recipient of three National Jazz Awards. *Duologue* capitalises on his long experience of writing for both clarinet and accordion – the latter, an instrument he first encountered when writing for the Ray Norris Quintet in his youth. The accordion was also an integral part of Nimmons' 'n Nine, the much-appreciated band that broadcast regularly and toured nationally and internationally, from the late 1950s to the early 1980s. Joseph Macerello was in the band in the late 1960s and *Duologue* was commissioned for him and clarinetist James Campbell and given its première at The Festival of the Sound in 1984. "I used an eight-note tone row for this piece," Nimmons says. "So, in my mind, I had the remaining four notes of the chromatic

scale 'left over'. The next year I wrote *PS42JS* as a gift for Jim and Joe, to 'use up' the other notes. I'm quite pleased with both works."

ANDREW STANILAND (b. 1977) **Pentagrams for Two Accordions (2010)**

Alberta-born composer Andrew Staniland has been Affiliate Composer to the Toronto Symphony and National Arts Centre orchestras and in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005). He is currently on faculty at Memorial University in St John's Newfoundland.

Andrew Staniland writes:

"If there is a quintessential organizing principle for the musical language of the work, it would be the number five. Like many of my works, *Pentagrams* draws inspiration from some of the fascinating cultural aspects of numbers. Interestingly, the Pythagorean view of the universe was based on the belief that numbers were the key to nature. In modern times, they still enjoy a good deal of cultural and superstitious cachet. For example, the pentagram (a five-pointed star that is formed by drawing a continuous line in five straight segments, often used as a mystic and magical symbol) is seen on the wings of the USAF, and is of course the shape of all things 'star': 'Five-Star General', 'Reach for the Stars.' Each of the five movements in this work explores a specific musical inspiration drawn from the number five. However, this is all technical speak. At the heart of the piece are the wonderful musicians it was written for – Ina Henning, and her teacher and mentor Joseph Macerollo. The mentor-prodigy relationship is a primary driver of the types of ensemble writing explored in the work: lead/follow, teach/learn, call/respond, and so on. *Pentagrams* was written for and dedicated to them."

ASTOR PIAZZOLLA (1921-1992)

(arr. Dmitriy Varelas)

Oblivion (c1984)

Argentinean composer Astor Piazzolla's 'Nuevo Tango' revolutionized tango as an art form and moved it from the dance floor to the concert hall. It represents a powerful fusion of dark, urban colour and universal human feeling. "I make elaborated music that has nothing to do with the origins of the tango – although it contains the perfume of the tango," Piazzolla once said. "Underneath this surface you can hear the tango." Piazzolla's instrument was the bandoneón, a button accordion used in tango orchestras for more than half a century before Piazzolla formed

his famous Quinteto Nuevo Tango. He travelled with the band to Rome early in 1984 to tape music he had written for a screen adaptation of Pirandello's classic *Enrico IV*. The centrepiece of the score was Piazzolla's achingly beautiful melody *Oblivion*. Director Marco Bellocchino was delighted with Piazzolla's music. He said that Piazzolla had found "a very strong point of contact" with the present-day obsessive character played by Marcello Mastroianni, who has long believed himself the 11th-century German king and Holy Roman Emperor Henry IV.

Program notes © 2012 Keith Horner

Comments welcomed: khnotes@sympatico.ca

Biographies

JOSEPH MACEROLLO divides his musical life into three activities: performing, educating and organizing/fund raising. As an educator, he pioneered the acceptance of the accordion at the Faculty of Music, University of Toronto and at Queen's University in Kingston. He has lectured, given workshops, written articles and reviews of concerts, taught history of music, analysis, and the interpretation of contemporary music courses. At the moment, he is instructing his first doctoral candidate from Germany in performance at the University of Toronto. As an administrator, he served on the board of directors of New Music Concerts, Pro Arte Orchestra and The Classical Accordion Society of Canada Inc., was founding director of the Mississauga Arts Council. He is a founding member of the International Accordion Society headquartered in Finland. He was an organizer of the International Accordion Celebration in 1993, a masterful integration of the classical accordion into the musical life of Toronto. Previous organizational accomplishments include

LUMINA Project 1989, Soundscape Canada 1981, and the International Accordion Symposium 1975. In 1997, he produced R. Murray Schafer's *Princess of the Stars* at Wildcat Lake, Haliburton. In 2001 and 2006 he produced R. Murray Schafer's *Palace of the Cinnabar Phoenix* in the Haliburton Forest and Wildlife Reserve and in 2002 and 2005 he produced R. Murray Schafer's *The Enchanted Forest*. He is presently Development Officer of Off Centre Music Salon and on the board of directors of New Music Concerts and on the juries of the Toronto Arts Council.

He has won numerous awards and citations, has represented Canada in two world accordion championships, received the Guelph Civic Ring in 1964 and was named Mississauga Musician of the Year in 1987. In December 2005 he was awarded a commemorative silver disc by the Russian Accordion Federation for his outstanding work in recognition of the concert accordion worldwide. In May 2009, he was awarded the Lifetime Achievement Award from the Toronto Musicians' Association.

As a performer, he has appeared with

major orchestras such as the Toronto Symphony, McGill Chamber Orchestra, National Arts Centre Orchestra, Winnipeg Symphony Orchestra, Windsor Symphony, Victoria Symphony, Kitchener-Waterloo Symphony, National Ballet of Canada Orchestra, Canadian Opera Company Orchestra and such major ensembles as Nexus Percussion Ensemble, Orford String Quartet, Purcell String Quartet and countless ensembles of variable combinations. He has performed extensively throughout North America, Europe, Asia and Australia. In 1998 he joined Quartetto Gelato and continued until 2002. He has worked with Teresa Stratas, Luciano Pavarotti, The Three Tenors and Henry Mancini.

He has commissioned over 200 works by Canadian composers ranging in style from traditional to theatrical, where he has gained respect as a performer for the instrument in all venues.

His textbook, *The Accordion Resource Manual*, stands as a marvelous achievement of methodology and scholarship and is widely used by composers and researchers for insights into the instrument.

Known for his virtuoso energy onstage, as well as an easy and entertaining way of speaking with the audience, **PETER STOLL** is one of Canada's preeminent clarinetists. He rose to prominence as solo clarinetist with the Jeunesse Musicales World Orchestra, performing in Vienna and East and West Berlin, during the period of the Iron Curtain. A prize-winner of numerous music competitions, he received his Bachelor of Music from the University of Toronto under Avrahm Galper and Ronald Chandler and his Masters from Indiana University, where he studied with the renowned James Campbell. He now teaches at the Faculty of Music, University of Toronto, and is a member of the College of Examiners of the

Royal Conservatory of Music.

Apart from performances as principal clarinetist with the Toronto Philharmonic and frequent freelancing around south Ontario, Peter is also a member of the Talisker Players. His ensemble the Trio d'Argento recently recorded an album with members of the Canadian Brass (due for release in February 2013). He has performed around the world with such ensembles as Ergo and Continuum and gave a premiere performance of Canadian composer John Hawkins' concerto in Saratov, Russia, where he also gave a master class at the State Conservatory. He is a Mentor and performer with the Boris Brott Summer Music Festival and has been a soloist with orchestras in Canada and the U.S. Peter is also a much sought-after adjudicator at music festivals throughout Canada.

Recent highlights have included performances with the Gryphon Trio, pre-eminent percussionist Beverley Johnston, solo and chamber concerts for visits by world-renowned composers Krzysztof Penderecki, Chen Yi and Anders Hillborg, concerto appearances with the Toronto Philharmonia and the Toronto Youth Wind Orchestra, as well as serving as Artist-in-Residence for the Silverthorn Symphony Winds. Peter's website is www.peterstoll.ca

MICHAEL BRIDGE is recognized internationally as one of the leading young accordionists of his generation. Winner of the 2011 Canadian Digital Accordion Championships, he has already placed 4th at international competitions in China, Croatia and Italy, performing on acoustic and digital instruments. At 16, he made his orchestral debut with the Boston Pops and has toured with international-renowned Quartetto Gelato. A former student of Beverley Fess in Calgary, he now studies accordion performance with esteemed Professor Joseph Macerollo at the University of Toronto.

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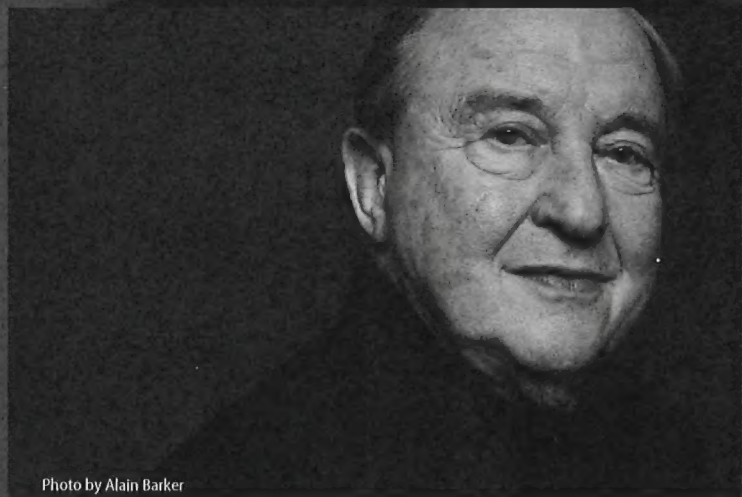


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Menahem Pressler

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Monday, November 26, 2012

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7:00 pm. Walter Hall. Tickets: \$35 (\$25 seniors/\$10 students)

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10:00 am - 12:00 noon. Walter Hall. Free



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